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SEPTEMBER, 1998

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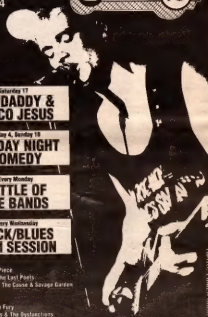


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SCUM is an old name in the Montreal music scene, but it's a new band in the neighborhood. After losing members last year, the group was recently reformed with only one member of the original group remaining. Two new members, vocalist Pat O'Connell and guitarist Jim Ross, talked to us about the resurrection.

**RearGarde:** It must be difficult coming into an established band like SCUM and being the new vocalist and frontman.

**Pat:** Yeah, it is difficult to compare with Anthony, the old vocalist, but I'm really not there to compete. I'm just gonna do my own thing, hoping that people will like it because it isn't his name. As far as the old songs go, they're still pretty much the same but they have changed a lot just because of the new line-up.

**RearGarde:** How has the lineup changed?

**Jim:** There's myself, I play the second guitar—we now have two guitars, a new bassist, Keith Andrews, a really good bassist, Michel Levesque is an drummer and Georges Pearson, the remaining member from the original SCUM.

**RearGarde:** So Georges is the only original SCUM member.

**Pat:** We, I was in the line-up before it broke up. I'm certainly not an original member, but I had been with the band before Jean Lortie left for the kids.

**RearGarde:** So had the group actually broken up for a while?

**Pat:** Yeah, for about four months. Georges got really depressed and Andrew, the old bassist, and I always talked about getting Georges back into it. And when we finally did, Georges and I decided not to have Andrew in the band—for some reason he didn't seem to fit the style any more.

**RearGarde:** So now you're a brand new SCUM. Have you thought about changing your name just to do away from the old connotations?

**Pat:** I'd like to change the name, but our bass player and Georges don't want to change it—Georges still writes the songs and the style is still the same. It's not like anyone in the band before contributed musically or lyrically. Georges did all of this. Maybe we could call the band Georges and SCUM or something. (laughs)

**RearGarde:** SCUM II or "The Re-

turn of SCUM."

**Jim:** Or "SMUC", just change the initials around.

**RearGarde:** Does it ever feel weird, turning you're part of SCUM?

**Jim:** It does for me. I've only been in this band for about a month and it's really weird right now 'cause there was so much happening before I was in the band and now I'm just sort of the new kid on the block. I'm just wondering if people are gonna accept all these new members and get into it the way they had before.

**Pat:** When I first joined the band, before it had broken up, it didn't feel so weird for me because a lot of the band was still there. The only thing that had meant was trying to get people to like me as much as they did Anthony, because I remembered seeing shows of SCUM with Anthony and he'd definitely a hard guy to beat on stage. He was energetic and he'd been playing the songs for five years—he really felt for the lyrics. But it's in the new songs where the new band style comes out.

**Jim:** Some songs have been completed by the whole band even though they've actually been written by Georges.

**RearGarde:** Is your group mostly old or new songs?

**Jim:** Well, it's a weird mix of old stuff, half new. The old stuff has been revamped with the second guitar it's been souped up. It's still the same songs, but revamped.

**RearGarde:** Georges you have several members from the Matinées.

**Jim:** Actually, Pat and I are the only two from the Matinées. We're from

New Brunswick.

**RearGarde:** What is the thing about coming from the Matinées—a sense of a lot of Montreal bands have members from these newbies?

**Pat:** You guys get out of there as fast as you can. I'd tell you about that one time living in the Matinées. The whole time I was there, about eight years—I was in Halifax before I moved to New Brunswick—I was there in the south and everyone was talking about moving to Montreal. These two guys, Steve Smith and Emma MacDonald, they were the ones who started the whole thing. They moved up here and for years everyone said "Hey, Steve and Emma did it, let's move to Montreal." After that I moved to Fredericton and no one there was talking about which way I'd go. But then after a few people did it, it was a shakedown.

**RearGarde:** Is there a scene happening in Fredericton?

**Pat:** There is a scene, but it's not quite as strong as in St. John, where Jim is from. People were there to get jobs, there's not as much backstabbing.

**Jim:** But it's just really hard to get things going in these smaller places because you have a certain scene. I was doing shows in St. John and the same people would come to all the shows. They were real dedicated and into it but it just didn't have the capacity you want. We'd bring in a band from Toronto and 100, 150 people would show. I'd just a lot of money to just barely break even.

**Pat:** Yeah, I found to put on shows with that guy called John Bonacchi who was

the student president at the University of New Brunswick, and he'd fund all the cash and I'd get the bands and we'd put on shows at the student union building of UNB. And they'd hire 20 campus police and it would be like usual campus police standing around the thrush pit and anybody who bumped into them would get beaten up.

**RearGarde:** Sounds like Concordia security. Someone around here wants to know if any of you guys are from the States.

**Jim:** Not really. Actually, Georges was born there so he has that citizenship, but that doesn't help us in getting across the border. We tried to get across the border and it doesn't seem a thing. Pat: There was actually three people who had had citizenship with us when we tried to cross the border. Dave, this guy who was going to travel manager for us, one of the drivers, Dominic, who had lived in West Virginia for a while, and Georges. And they still wouldn't let us over the border.

**Jim:** And they took away Dave's citizenship for some reason.

**RearGarde:** Very new drama is called "The Hill."

**Jim:** (laughs) Well, I did that, but the reason I did it was I was just a joke, but the reason I did it was I was just a joke, but I guess it's been pretty well dubbed like Jim. The reason for that is that we did it at McGill University and it was supposed to be a demo that you could send around.

**Pat:** And it was supposed to be mixed properly by the class called that.

**Jim:** But it was mixed by that class.

**Pat:** Yeah, I found to put on shows with that guy called John Bonacchi who was

really did a job.

**Jim:** Yeah, it really didn't turn out the way we wanted so we've just been using that as best as we can around the city.

**RearGarde:** Sounds a lot like the old SCUM to me.

**Pat:** Well, it's the same style. Georges had written some of the new stuff before the old SCUM had broken up, and I guess he just never had the time to put these together with the band. I don't feel it's a lot like the old SCUM.

**RearGarde:** Any differences you can point to in the new sound?

**Pat:** Well, the vocals are definitely different. The music's progressed, so Georges is writing a lot more riffier type songs. I think that's a big progression right there. And Pat, the bass player, is really good and he's putting out a lot of FM and stuff.

**Pat:** Pat's from a musical background, so he's putting in a lot of metal-type stuff, and Georges is also writing songs with more of a melody-type influence. But we're not a metal band or anything like that. And we're not a hardcore band either, not any more.

**RearGarde:** I've recently considered SCUM hardcore.

**Jim:** Thanks. (laughs) But that's the way the band always seemed to get classified.

**RearGarde:** You played several gigs out of town before setting up your first Montreal show. How come?

**Pat:** We wanted to get some money together to get down to the States. We had this mini-tour set up, but that got cancelled when we got turned back at the border. And we also wanted to get a feel for the music—a warm-up for the American tour that never happened.

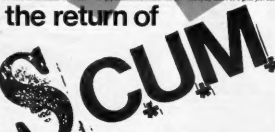
**Pat:** Not only for the American tour, but also we always thought it would be important to play other shows before Montreal so we could be really good here because I guess it's one of the most critical cities in the world to play.

**RearGarde:** Now that you guys have a Montreal show under your belts, are you going to play more shows?

**Pat:** Probably about once a year. We'll be playing some shows in Montreal, but not downtown, in the suburbs. Maybe Longueuil, and outside the city in Sherbrooke and Quebec City.

**Jim:** We don't want to do too much of an overkill, like some bands in town.

**RearGarde:** Interview conducted by Paul Gott.



## A LITTLE UNDERCOVER WORK



By David Byrne

As a young writer I've spent most of my time trying to find a voice of my own. A voice that is unique enough to be heard among the millions through the babbling, indistinguishable. A voice that would be sensitive enough to sound yet honest enough to entertain. A voice that would ring out clear and true, like a really deep burg. There I said it. Sorry kids it's all down hill from here. The following paragraphs are a first person account of an extraordinary phenomenon that exists in all of it. It has slowly entered our lives and we can't escape its influence. This "it" that I speak of is paradoxically is fashion. The origin of fashion has always been a heated topic of debate for unscrupulous individuals and money looking means investors. (Number of who have ever been fashionable.) But in my opinion these half baked analytical efforts are useless. One must delve deep into the soul of the unexplained mysteries of fashion. Without do its full meaning and explore it to the perfect public. And that my fellow writers is exactly what I want to do.

First we must honestly ask ourselves, "What does fashion mean?" Then we must answer ourselves like so, "The fashion originates on album covers, just like the ones found at CBGB in the new release section." This my greedy little friends is the first step on the long and winding road that will lead us to a better understanding of this all in, elusive concept of fashion.

Remember the Power by Little Charlie and the Nightcats is a prime example how fashion can influence the popularity of a band. There are five members in the band and not one of them has a fraction of fashion sense. One of the biggest problems in "Little Charlie" isn't his self. He hasn't yet realized that his teeth will always clash with whatever he wears. Most only are they too shiny looking a result of "over-buffing" but his lower jaw has decided to retreat into his skull, a definite fashion drawback. I have never heard of "Little Charlie" and neither has Don Ahmed (a senior manager of CBGB) so we can conclude with the utmost ease that an unfashionable outfit and is directly related to an album's popularity. (I don't believe I just said that.)

Okay, Let's move on to something even more monotonous. The Beastie Boys album called *Ill Communication*. In *Ill Communication*, this album cover is a subtle (but) visual representation of what you would look like if you had your teeth. If we search through the vast and timeless world of clubs we will always be able to find an appropriate way and in this case fill our empty space as well. It has been said that two heads are better than one but through the magic of a fancy imagination we can modify the cliché and say that two heads are only as good as one. I really don't believe I just said that, either. I know I've heard that the Beastie Boys transcend fashion but I also know that I'm hard of hearing. Enough of this ridiculous nonsense, time for some meticulous study.

Let us take this time to solemnly put upon an album cover by MDC, happily entitled *This Blood is a Fair One*. When I look at this cover I am overcome with a mixture of sadness and happiness, commonly known to the all-as-one-and-entirely community as schizophrenia. The band is apparently dressed in the most fashionable of Christian garb. This seemingly remote to the beachy atmosphere that and obscures with religion. Hey, I've taken my share of psychology courses I know what's going on. So, to slightly step away from the topic of fashion which I have been so gloriously avoiding for the past few paragraphs, let us now turn our focus on the table.

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Alex Chilton has been around music for decades. Recently, touring with the Bluebelly, he has found major career success. In the 70s he recorded with his own band, Big Star. More recently, he's been starting an new recording project, producing and playing on albums, releasing, releasing, releasing, with his father's band, the Bluebelly. He's also been touring with Alex by the name of the Bluebelly, a band that's more contemporary and less than his father's band.

First he came across Alex. He was back in '82 when he was doing shows in New Orleans. They took him to see a show where he was supposed to be a member of a band. He was with him, thinking I would have been back after all these years. He was there, then a few legends, both around the alleged fakiness of one. However, as things turned out, a few days later I got a call from the "Maple Leaf House." I thought it was appropriate," and Alex. The idea at the time was to send up written music to some local musicians and have him come up alone to play. Nobody took him up to the time which says everything about nothing. Second time around was a 3rd empty Rochester bar with the time extra. Alex took it. A great show and oddity enough he remembered our conversation.

everything was to be, he came, just do what you could, and I did. I did it. What a complicated it to make it sound like everything else. The music that he made is that you find from each band and sound background. It's a mix of these economic fables that span the 30s, 40s, 50s, 60s, 70s, 80s, 90s, 100s, 110s, 120s, 130s, 140s, 150s, 160s, 170s, 180s, 190s, 200s, 210s, 220s, 230s, 240s, 250s, 260s, 270s, 280s, 290s, 300s, 310s, 320s, 330s, 340s, 350s, 360s, 370s, 380s, 390s, 400s, 410s, 420s, 430s, 440s, 450s, 460s, 470s, 480s, 490s, 500s, 510s, 520s, 530s, 540s, 550s, 560s, 570s, 580s, 590s, 600s, 610s, 620s, 630s, 640s, 650s, 660s, 670s, 680s, 690s, 700s, 710s, 720s, 730s, 740s, 750s, 760s, 770s, 780s, 790s, 800s, 810s, 820s, 830s, 840s, 850s, 860s, 870s, 880s, 890s, 900s, 910s, 920s, 930s, 940s, 950s, 960s, 970s, 980s, 990s, 1000s, 1010s, 1020s, 1030s, 1040s, 1050s, 1060s, 1070s, 1080s, 1090s, 1100s, 1110s, 1120s, 1130s, 1140s, 1150s, 1160s, 1170s, 1180s, 1190s, 1200s, 1210s, 1220s, 1230s, 1240s, 1250s, 1260s, 1270s, 1280s, 1290s, 1300s, 1310s, 1320s, 1330s, 1340s, 1350s, 1360s, 1370s, 1380s, 1390s, 1400s, 1410s, 1420s, 1430s, 1440s, 1450s, 1460s, 1470s, 1480s, 1490s, 1500s, 1510s, 1520s, 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# COWBOY JUNKIES

By Maggie Hoffmann

I am a hip & creative, forthright, genuine, and serene, a lot of other "Mentorians" tag right on her, and I feel confident about it. Stacked up on the line, under "Foxy" quips, and love, are around I was getting, are the dance floor with someone or my home and someone it is, that up the line.

Big waves are getting a lot of attention, particularly when they are started by you, could hear a pre-recorded "something about the meaning, sound of waves" Morgan Timmons makes people stop what they're doing and stare, but that's not the severe pain band. Last Timmons, their first Timmons seemed to transport the entire crowd into a dramatic trance, and here I only had one heart

[illegible]

You get away from all that tracking, we don't have to do any over shifts or

anything like that. Plus it gives us a chance to play as a band and play each other's instruments, so that's really

It's really dead in the studio. The 15-minute recording is more sound we get, the best in both worlds. I was sound plus, the feel of a really good jam," says Michael Furmanski.

Before I started the show I got a chance to talk to Michael and Margot as well as assorted other band members who happened to be walking by, looking for beer and what not.

About their style of music, he labels it or not. "We're worn out being labeled everything these days. Folk, country, blues, psychedelia. We don't know we just pick a label of the day and go with that."

... parents all these influences are in there and people just pick up on what ever is in character's parents, clearly from the ideal ... I got to the point where the music sort of defines itself. It's a new, new, different music, and that's what it is, and people understand what that is when they hear it.

About all the new songs that we've been writing, it just happens naturally, and just they are more a sense of what we're doing or all ages, and this is another aspect which we address. We've had more time to do it lately, trying to get a sound together that we liked.

Initially, we'd always be playing a chord. Sometimes we don't have to reinforce as much. So Marky and I can get together more and do a lot of work on song and some notes and the band can put them up right away because we'd like them the more we fit into and everyone

PHOTO: CLARENCE MARTIN

gives them jobs. That's why I think we're writing a lot because we have the same idea.

[illegible][illegible]


Also, being absolutely in control provided a lot of satisfaction here. We always made sure that what we wanted was possible to do and once we did that we'd think about what we could rather than saying that's not work with and to be an employee of Google, never. Why would we want to?

But a lot of bands do that. They have these really strange, so to speak, if what it's supposed to be is to be — a band and why they're — a band I think — really scares some people up. I want they do, where that fantasy. Once, hey, get there — a like. How the hell did I get here and who?

About this interview: "If you need more background on us just walk on up!"

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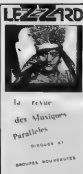
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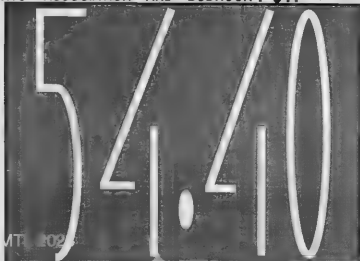
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AND I SAW A DOOR IN HEAVEN AND HEARD  
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(none of them sound like R.E.M.).

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PHOTO: STEVE DOCKET

# The 76% Solution

**76%:** *Uncle Sam is a damn hard f---in' Connecticut. They had these generators playing on stage and I was enjoying the set. I decreased the band after the set. Another meeting it is not parked in the alley.*

**Reese/Gardner:** What is it like in your home state of Connecticut?

**76%:** There is a band called it's not part of the state. There is a club called the 45-days when most bands play.

**Reese/Gardner:** Is that your time playing in your home state, neither city?

**76%:** Well for some of the band members it is because we underwent some changes in our line-up. 76% Uncut did play Montreal three years ago at the Rising Sun, with Hype.

**Reese/Gardner:** How long have you guys been around?

**76%:** I would say a year now... But actually the band has been together since December '93.

**Reese/Gardner:** I've just curious that where does the name 76% Uncut come from?

**76%:** I can't remember. I guess it was a result of lightning or something. I don't see why we wanted a name everyone in the band had.

**Reese/Gardner:** And 76% Uncut was the name?

**76%:** Yeah, I agree so. We had pages and pages of names and that one we liked the most.

**Reese/Gardner:** What were some of the names that you went through?

**76%:** Skunk and the Blackens there was also The Napp Brothers because there was two brothers in the band named Napp.

**Reese/Gardner:** What was the biggest one you ever played?

**76%:** The Ramones at the Kitz in New York. There were the times when things looked promising. That was the up-front and after that everything got shut. We also played with the Dead Kennedys, Circle Kicks, Black Flag, 7 Seconds and Dag Nasty.

**Reese/Gardner:** Do you have any influences?

**76%:** Life itself is an influence.

**Reese/Gardner:** What about musical influences?

**76%:** Yeah, I listen to Black Albert, The Temptations, The Velvet Underground, and R.E.M.

**Reese/Gardner:** What about others?

**76%:** We've been it. Actually we have a lot of bands.

**Reese/Gardner:** Do any of you go to school?

**76%:** No.

**Reese/Gardner:** What's the furthest point you've played from Connecticut?

**76%:** Well the furthest point south is probably Canada and the furthest south is Atlanta, Georgia. We've played in St. Louis and our furthest point point in Boston. You can't go any further east unless you're talking about Europe.

**Reese/Gardner:** Do you plan on touring Europe?

**76%:** I'm looking for it. We could do it but it would cost us. Maybe if we went awhile, it would be a more guaranteed trip.

**Reese/Gardner:** Are there any bands you hang out with?

**76%:** Well all the Connecticut bands. We also hang out with A.O.D., a lot too.

**Reese/Gardner:** Were any of you in any other bands?

**76%:** Our greatest was from Reflex Point. One other member was in Vietnam Communes and C.J.A. To think of it, 76% Uncut was C.J.A. at one time.

**Reese/Gardner:** Do you guys really hate the radio?

**76%:** We sure do. There might be one station I'll bother listening to. Otherwise, we've been the radio.

**Reese/Gardner:** Does your guy enjoy playing to college or university kids?

**76%:** Sure we do. As a matter of fact, I think the radio is often played by some station.

**Reese/Gardner:** Are you guys from Boston?

**76%:** We're neither. They are from Boston. We're from Boston but we're not very political.

**Reese/Gardner:** Do you think of Mass?

**76%:** We like the city a lot but we haven't really seen the Punk scene in southern. To judge the scene you would have to be around some which we haven't, I'd like to live in Canada because America is often a day.

**Reese/Gardner:** There's one last question I have to ask you. If you could be any man-made god, which would you be?

**76%:** I'd be the God of the Boston water. I'd be an old broken Macintosh. Cargamel, I'd be a Mike Tyson. I'd be the Carnival guy.

**Reese/Gardner:** I'd be a Mike Tyson. I'd be the Carnival guy. I'd be a Mike Tyson. I'd be the Carnival guy.

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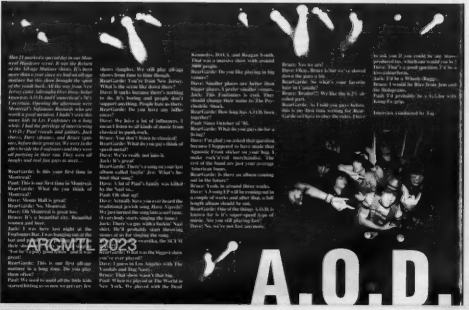
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